

THE SEASON FOR DRESS.

Balls, Parties, and the Opera
Are Upon Us.

AND WHAT NOW SHALL WE WEAR?

Fashion Is Considerate and the
Variety of Styles Is Very Great.

Some of the Fancies of the Hour—The
Shirts of the New Evening Gown—
Popular Materials—Contrasts of Colors—
The Structure of the New Gown—How the New
Dress Is Made—Hints for the Dressing
of Children—Chicago Women in Politics
—Thirteen Thousand of Them Register
and Are Ready to Vote—The Big Con-
vention of Women to Be in Washington—
What Women Are Doing Everywhere.

As the opera season approaches, and balls, dinner parties, and afternoon teas vaguely define their obligations and necessary accessories of dress in the feminine mind, a few suggestions may be acceptable. In the transition period between fashions as they are divided from reports and as seen at the importers, and fashions as they will find favor and materials, a star does not show which way the wind blows, but a few hints may serve to determine the process of transforming a last year's evening gown into a modern one which can do duty in the early part of the season. Fashion was never more considerate in this particular, for bodies admit of every variation, imagination and dainty chignon can invent, and to these are added silks, satins, velvets, and brocades, without regard to the skirt, so long as the color harmonizes. A white velvet bodice embroidered with gold and iridescent beads is worn with a pink silk skirt, and a pink velvet bodice traced with jet, with a cream satin skirt embroidered in stripes with silver and silk sequins. The sleeves of the last combination are of white chiffon strapped with bands of sable fur. Chiffons were never seen in such variety. Some are embroidered in fancy eyelike forms, others are sprinkled with glittering sequins of every color, until the original distinctness of the texture is lost in the decoration. Blue sequins on black, and silver on white are the popular combinations. There are also chiffons spotted, figured, and plain, and their principal mission just at present seems to

its smooth finish giving it a youthful appearance which is wanting in brocades and moires. Made with a plain skirt, a white chiffon waist,



finished at the neck with a narrow garniture of pink roses. It is a charming gown for a debutante. A pretty effect is gained by lining the skirt with a deep shade of pink silk, and making the waist of a paler shade with pink chiffon over it, and sleeves of satin with pink lining. Rose pink, pearly gray, and opalescent shades are among the most fashionable colors. Pink spotted chiffon makes a lovely gown, and when chiffon or gauze is used for the skirt, it is gathered full at the waist and hangs loose from the skirt skirt underneath. Moires, both shot and plain, are to be worn. White moire, with the watered edge faced with silver sequins, is seen in an imported gown which is made with a plain demit-train skirt, a very low corsage, with thickly sequined belt, and bands over the shoulders. One sleeve is of white chiffon and the other of moire.

A very graceful evening gown, given in the illustration, is made of velvet covered with black silk net, trimmed with gipsy applique, which forms stripes up and down the skirt. The bodice has a garniture of jet, which also falls in points on the yellow velvet sleeves. A band, of shaded yellow roses, encircles the throat and trims the bottom of the skirt.

An effective bodice for a pale blue satin gown is closely fitted and covered with an embroidery of tiny iridescent beads, small chains of which form a girder at the waist and finish the neck. The full, short sleeves of pale blue satin are lined with green velvet and turned back to form big bows on the shoulders. Another waist, for rose pink pean de soie, has a drapery of cream lace in front and over the sleeves, and green satin ribbon forms the bows on the shoulders.

A very striking gown is made of pale pink tulle, with crimson roses dotted over it. The skirt has a tablier, outlined with a narrow ruche of pink chiffon, and caught at the bottom with a wide ribbon. The bodice is of the hyacinth blue velvet, draped in folds around the figure and caught at one side with a strap of cherry colored ribbon and two bows. Pink chiffon forms the gathered chemise and outlines the sleeves, which are elaborately cut in points and draped the shape of a water lily. Quite in the style of a youthful gown of pale blue striped gauze, trimmed at the hem of the skirt with a simple ruche of the same and on the full bodice with bands of silver spangled trimming. Another, and very Frenchy gown, is of pale heliotrope, accented with white, and adorned with silver sequins, and blue and white flowers adorn the neck. Yellow satin duchesse makes a very handsome gown, and the one in the last illustration is ornamented on the skirt with accented platings of black chiffon, arranged in cascade revers from the waist to the feet; the bodice has jetted passementerie on yellow satin formed in a point to the waist, and over the shoulders are platings of black chiffon.

Hanging over the neck, and finished with a full collar of the same, and a band of spangled trimming or velvet to match the sleeves, which are sometimes of a contrasting color.

A special fancy of fashion at present is to give the bodices a bouffant effect in front. For slender waists the fullness is made to droop just a little below the upper edge of the belt, and for those who are over-plump, it should fall below the waist line, giving the effect of slenderness. Sleeves are in various shapes, but the full short puff is the most popular.

One of the latest freaks of fashion, and a rather grotesque and clownlike one, is to have the sleeves each of a different material, and color, too, in some cases. This fancy is not

A sensible model for an evening cloak is carried out in gray cloth and trimmed with chin-chilla fur. It is very full and box plaited on a lace covered yoke, which is outlined with fur, full epaulettes of cloth, also edged with fur, fall over the immense sleeves. Most evening cloaks, however, are without sleeves, but made in form of a full circle, yards around at the bottom, and with an extra cape. A full ruche of velvet lined with silk, in a light shade, is a pretty way to finish the neck. Fur or lace edge the upper cape, in some cases both are used.

ACTRESS WHO RIDE THE WHEEL.
Betty Fox Thinks It Is Unwise to Try to
Endure Risk in the Way.

Unless you are mistaken, Pauline Hall was the first well-known actress to adopt the wheel, remarks the Dramatic Mirror. She took it up as a means to rid herself of rapidly increasing embonpoint—that ogre of prima donnas—and her success in that direction induced others to emulate her example.

with perspiration, the only dry thing about you is your tongue, which cleaves to the roof of your mouth. You find that nothing could take the place of a diamond and get rid of that awful throat, in ten minutes you start again, and at the end of the most five miles you are ready for another beer. Miss Fox adds that the rider returns home tired and thirsty, "with the benefit of the ride all counteracted by the beer."

COSTUMES FOR CHILDREN.

Make Them Simple After the Following Rules, and You Will Not Err.

It is a comparatively simple matter to dress little children in pretty, becoming gowns; but after the reign of gamp waists and Empire frocks has passed and the awkward period between and sixteen begins, girls' clothes are puzzling uncertainty in consequence of a little habit they have of growing out of them. Because they are tall, undeveloped, and difficult to deal with in the matter of dress, mothers often make the mistake of dressing them too old, copying too closely their own style of gowns, which serves to make their imperfections more noticeable. Simple gowns are always



prettier and safer, while elaborate costumes and costly materials are never in good taste. Cheriots, mixed tweeds, and serges are used for school dresses, and crepons, challoes, India silks, and crepe de chine for more dressy gowns. Their skirts, except in very thin material, are made with a gored front and side breadths, and two back breadths with a sloped seam in the middle; and are three and a half yards around.

A blue serge dress, trimmed with braid on the skirt and made with a three-quarter jacket opened over a plaid silk blouse vest, is sure to be a successful gown. An afternoon dress for girls in their teens is made of blue-gray and white cloth; the latter is used for the skirt front and the bodice. Brown braiding decorates the skirt panel, and a brown velvet fold divides it in the middle and edges it on either side. The



bodice is turned back with lapels of brown velvet, and the belt and side knot are of the same. A simple gown of plain magenta wool is made with a full bodice and pointed shoulder capes, trimmed with narrow black silk gimp; and a belt and rosettes of black satin ribbon give it a very stylish effect. Another one is of blue crepon, and trimmed on the shoulder drapery with white gipsy. The gathered chemise is of white surah, and the sash and belt of white satin ribbon. A dress of red and brown shot cloth has a bodice and puffs in the sleeves of shot surah. The lower sleeve is of cloth, trimmed with bands of red satin ribbon, covered with string-colored lace, and the waist band is of the ribbon, tied in two rosette bows.



A pretty model for a girl 10 years old has a yoke of cream silk covered with lace, and the cloth is laid in three plaits on either side of the front and back. Lace insertion over cream-white ribbon trims the shoulder cape, and rosettes finish them at either end.

A gown made of the new honeycomb cloth, in a pretty shade of brown, has a jacket effect arranged with double revers, one of cloth and an upper one of velvet in a darker shade of brown. The lower half of the bodice is draped with brown silk, and the yoke is of velvet edged with a band of gipsy embroidery. A new edition of the old-fashioned white winery is very soft and durable, and especially pretty for young girls' wear; and, as it washes without shrinking, it has much to recommend it for use.

THE JOYS OF THE TEA GOWN.

New Styles of Making This Fetching Garment—Dressing Jackets.

The tea gown is said to be, with one exception, the only garment of my lady's wardrobe which is purely a product of the nineteenth century, and for real comfort, luxurious ease, and a cer-



tain kind of fascinating elegance it certainly has no rival. A pretty, graceful woman looks more graceful, and consequently prettier, in this

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charming gown, so we have not lived in vain. In these days of soft, clinging materials, dainty laces, and delicate colors, there is simply no limit to the possibilities of this wonderful garment. If you make it in the winter time of soft wool or silk, and trim it with fur, velvet, and chiffon, or make it in the summer of thinnest muslin, and smother it with the daintiest lace, it is equally sure to be a becoming success. But it must not be confounded with a simple made-at-home wrapper and treated accordingly, or it will be a failure of the most dismal kind. It should be given into the hands of a most skilled modiste without regard to cost, and then you can be confident of a gratifying result. A soft front of chiffon, lace, or silk in the most dainty coloring, can be added to a wool gown, so it can be warm and artistic at the same time.

The latest elegance is a gown of velvet with a chiffon front, and to simulate this, Liberty vel-



teen is sometimes used with good effect, but nothing has ever been invented which can take the place of crepe de chine, soft silk, brocades, and silk crepons. A white brocade tea jacket with an accordion-plaited chiffon vest, fastened with diamond studs, is a pretty fancy which any woman of dainty taste might long to possess. A very graceful tea gown is made of finely plaited crepe de chine, with bishop sleeves, and a yoke of jet from in front fall graduated strings of jet to the feet. The back has a Watteau-like plait carried up in a point and outlined with a band of jet continuing around the waist to the front. The fullness at the back is kept in place by two bows of ribbon with very long ends.

A pretty model, which is illustrated, can be carried out in pale blue crepe de chine or cashmere. It has a sort of Watteau effect in



WOMAN IN THE GYMNASIUM.

A Physical Culture Class Started for Girls Who Work for a Living.

Thackeray's Amelia Sedley and Fielding's Sophia Western, with their sloping shoulders and languishing airs, and predisposition to faint whenever spoken to, would find themselves sadly handicapped in this latter part of the nineteenth century. Instead of bending all day over a tambour frame, or weeping over love-sick heroines, the up-to-date young woman goes in for physical culture, and knows as much about the appliances and uses of the gymnasium as her brother, and can swing Indian clubs or accomplish a feat of pole vaulting quite as deftly. Within the last few years several athletic schools for girls have been formed, and numbers of women have joined. Heretofore the patronage has come from women of leisure. A class was started recently exclusively for working women.

There has been a misconception about this class, and the organizer of the class, "The erroneous idea has gone forth that it is free, and intended only for girls who perform physical labor. It is not free. It is designed for brain workers—women who are kept at their desks in business offices or the schoolroom all day, and whose sedentary work prevents them from taking the necessary amount of exercise. The women would not join a free class, and although the dues they pay are merely nominal, the amount serves to make them feel independent."

The costume consists of bloomers, a loose waist, and tennis shoes. Corsets are absolutely forbidden. This department of the school has been in existence only since Oct. 2, but already the number of applicants for admission has been so great that it has become necessary to divide them into classes. The students are divided into three classes: one for beginners, one for intermediate, and one for advanced. The first class is for girls who have never exercised before, and the second is for girls who have been exercising for a short time. The third class is for girls who have been exercising for a long time. The classes are held twice a week, and the students are drilled for an hour in the different exercises. The instructors are all women who are graduates of schools of physical training. Lockers are provided, and the girls can get into their gymnasium suits there, although many of them dress at home and cover their bloomers with a skirt or net, so that they can ride in a car without being laughed at. To a man, whose only idea of a woman's capacity for covering ground is the distance from her front door to the nearest door, it is a revelation to see a woman running with graceful steps, breathless, and fearlessly waving her parasol at a rapid pace. These girls, in action, are like the swiftest of the wind. Their arms are held close to the body, and their feet are planted firmly on the ground. They are running with a purpose, and they are running with a grace that is truly remarkable. After this preliminary exercise they are divided into squads, each squad under the care of an instructor. The first squad is for the beginners, and the second is for the intermediate. The third squad is for the advanced. The squads are drilled in the different exercises, and the girls are encouraged to compete with each other. The exercises are of a nature that is both physical and mental, and the girls are taught to control their bodies and their minds. The result is a healthy, active, and confident woman, who is able to face the challenges of life with a smile and a steady hand.

CHICAGO WOMEN REGISTERING.

Thirteen Thousand Enrolled on the First Day—In Clear Stores and Stables.

The women of Chicago who are interested in suffrage and claim their privilege of voting, turned out to the round number of 13,000 on the first day of registration, and they were very jubilant over the outlook. It was made a gala day in every sense, for the feminine enthusiasts for suffrage, and one subject dominated all their social gatherings in the evening. Many of them

running exercise next, and then the abdominal drill. After this comes the wand drill. The whole class participates in this. They are formed into columns, and with their wands on a high platform, they drill, which is the most attractive of all, is intended to develop the muscles of the arms and shoulders, and to teach the student what is called muscle exercise. They stand as in the wand drill, and with their wands held in front of them, they perform a series of movements, which are designed to strengthen the muscles of the arms and shoulders. The exercises are concluded by teaching the pupils to squat, bending the knees and keeping the heels together. This does not seem difficult, but to the unaccustomed beginner is just about as easy as bending a wooden leg. A little practice shows itself in the sturdy, swinging gait the pupils unconsciously acquire. The girls are taught to use dumbbells and swing Indian clubs, which are of very light weight at the beginning. In addition to these, there are rowing machines, hand-bars, and even a vaulting-horse. The last two are not brought into the class, but are found in the gymnasium. The majority of the pupils are young women, ranging in age from 15 to 30 years, but there are a few who, if they told the whole truth, would own to be over 40.

"The grit and endurance shown by this class of self-supporting women are remarkable," said the teacher. "It is not that they are more robust than their wealthier sisters, but the will power necessary in the woman who, despite cold or rain or illness, must turn out every morning to go to work serves them to good purpose here. We are very careful that they are not over-exercised, and to fatigue them. While the difficulty with the working women's class is to restrain them from overdoing it, the same of leisure classes have to be trained more slowly and require a rest occasionally, while some of the women have to be helped by the services of a masseuse after the lesson."

THE NATIONAL COUNCIL OF WOMEN.

Preparations for the Great Meeting in February—Programme of the Daily Sessions.

The second triennial session of the National Council of Women of the United States is to be held in Washington in the month of February, and the 700,000 members and their friends will be interested in knowing the programme for the great meeting which will follow the opening on the 18th in Metzerott's Music Hall. Exclusive of the Sunday meetings, which will be held in the same hall on the afternoons of Feb. 17 and 24, there will be twenty-seven sessions, twelve morning and twelve evening sessions and three on four in the afternoon. The morning sessions open at 10 A. M. and adjourn at 1 P. M. The first of these, held on Monday, Feb. 18, will be devoted to the President's address, and the introduction of delegates, regular and fraternal, and of guests. The second morning session and the last held on Saturday, March 2, will be occupied by formal business. Topics of general interest will be introduced at the nine remaining sessions by an adequate address, which will be followed by discussions in which only duly accredited members may participate. These are the general officers and patrons of the council, the President and delegate of each organization of the council, the President and delegate of every State council, and of every local council, and the members of all the four standing committees, which are as follows: The committee on dress, on equal pay for equal work, on divorce reform, and on aristocratic institutions. One morning session will be devoted to each of the four subjects continuously considered by the council through these committees. In the business sessions only the general officers of the national council, the President and delegate of each organization, and the President and delegate of every State council, are permitted to vote. 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